CHAPTER IV
CONCLUSION

This study examined how impoliteness strategies operate within conversational humor to create humorous effects in *Family Guy'*s "Turban Cowboy" episode. Using Culpeper's (1996) impoliteness framework and Dynel's (2009) conversational humor model, along with Dynel's (2016) discussion on humor as (im)politeness in scripted media, the analysis identified 17 instances of conversational humor, with teasing (4 instances) as the most frequent type, followed by witticisms (3), anecdotes (3), banter (2), putdowns (2), self-denigrating humor (2), and retorts (1). The dominant impoliteness strategy was sarcasm/mock politeness (12 instances), while positive impoliteness (3), negative impoliteness (1), and bald on record impoliteness (1) were also observed.

The study found that humor in the episode is primarily constructed through mock (im)politeness (6 instances), (un)truthfulness and pragmatic ambiguity (6 instances), interactional status and divergent evaluations (3 instances), and strategic (im)politeness with benign intent (2 instances). These mechanisms rely on irony, sarcasm, and exaggeration, illustrating how scripted impoliteness is stylized to appear humorous rather than genuinely offensive. Peter Griffin was the most frequent humor producer, reinforcing his role as the episode's central comedic figure.

While these impoliteness strategies function as structured humor devices, the findings also highlight how conversational humor in controversial animated media can reinforce cultural stereotypes. Mahmoud's transformation from a welcoming Muslim to a terrorist relies on stereotypical exaggeration and audience detachment, demonstrating how impoliteness-based humor can trivialize sensitive issues while maintaining humorous intent. This supports Dynel's (2016) view that impoliteness in scripted media operates within a framework where humor softens face-threatening acts, making them socially acceptable.

By analyzing how impoliteness strategies contribute to humor in scripted discourse, this study expands on sociopragmatic humor research, reinforcing the idea that impoliteness is deliberately crafted in media to create humorous effects. Future studies could explore how audiences interpret impoliteness-driven humor across different cultural contexts or examine humor in other animated series to determine whether similar patterns emerge. Ultimately, this study underscores the complex interplay between impoliteness, humor, and sociopragmatic meaning in controversial animated media.